

The Cleveland Museum of Art

April

Members Magazine

Current Exhibitions

Cover: Detail
of Stephan
Balkenhol's
Standing Man
(1998, cedar, 259.2
x 58.5 x 45.7 cm,
purchase from the
J. H. Wade Fund
1998.104)

DIEGO RIVERA: ART AND REVOLUTION

Gallery 101, through May 2

A major retrospective celebrates a great artistic and political revolutionary
Sponsored by AT&T, with additional support from the Raymond John Wean Foundation

MEXICAN PRINTS FROM THE COLLECTION OF REBA AND DAVE WILLIAMS

Galleries 109–110, through May 23

A potent synthesis of nationalist fervor and European modernism



Flores imaginarias
(Imaginary Flowers,
c. 1944), a lithograph
by Juan O'Gorman, is
in the exhibition
Mexican Prints
from the Collection
of Reba and Dave
Williams.

JEAN-BERNARD RESTOUT'S SLEEP—FIGURE STUDY AND THE FRENCH ROYAL ACADEMY

Galleries 111–112, through May 23

Premier examples of the hallowed academic tradition of rendering the human form

DRAWN TO THE BODY: THE HUMAN FIGURE AND THE GRAPHIC ARTS

Gallery 111, through May 23

Prints and drawings from the collection celebrate the human figure in Western art

GRACIELA ITURBIDE PHOTOGRAPHS: VISIONS OF MEXICO

Gallery 105, through June 2

A rich culture yields dramatic, authentic images

FACES AND FACADES: THE CLEVELAND MUSEUM OF ART 1916–1998

Lower Level/Education

A history in archival photographs
Patron Sponsors Mary and Leigh Carter

From the Director

Dear Members,

First of all, you have this month plus two days to experience *Diego Rivera: Art and Revolution*. Like so many great artists, Rivera was an enigmatic person; the novel combinations of cultural and artistic themes in his work contribute to his multifaceted appeal. Don't miss this opportunity to encounter the man and his work. Our thanks to WVIZ TV 25 for their broadcast, April 5 and 11, of the documentary *Rivera in America* (see page 15 for details). Don't miss that either.

Looking further ahead, I want to introduce you to the Art Museum Image Consortium, an association of museums working to enable educational use of digital documentation of their collections. I am vice-chair of the board of AMICO, whose mission is to provide an art research capability to explore, via the Internet, the collections of major museums around North America—and, eventually, around the world. The initiative is now in its testing stage with a group of university users and will be accepting subscribers in 1999. AMICO is a noncommercial venture designed to be used by educators.

AMICO's members currently include 26 major museums from the United States and Canada, with that number to grow soon. The image library currently contains about 20,000 entries, each one comprising a digitized color image of a work of art with text that provides basic information, plus, in many cases, additional art historical analysis. By 2002, the digital library should contain 250,000 images.

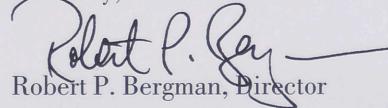
The possibilities for teaching and research are, of course, tremendous. New discoveries await. The true potential of this initiative, however, goes far beyond the needs of historians in-

involved in research projects. AMICO will benefit elementary and secondary school teachers, as well as the general public. The searchable image library will allow a third-grade teacher in Nevada to explore major museums in North America to find Picasso Blue Period paintings—in real time, with student participation. Together they will learn not only that the greatest Blue Period painting is Cleveland's *La Vie*, but also which Blue Period paintings might be nearby so that the class could experience the real thing.

Our estimate of potential AMICO users by the year 2000 is 30 million. More to the point, AMICO could be at the forefront of reintroducing art education into elementary and secondary school curricula around the country. With art education funding ever in peril, it may increasingly fall to America's museums to provide our children the aesthetic literacy and cultural understanding that so enrich our lives and our communities. AMICO can help us do that. If you'd like an introduction, visit the web site www.amico.org or link from our own site, www.clemusart.com.

Finally, I'd like to point out that we're introducing a new type of article in this issue, through which we hope to acquaint you with some interesting people and enlighten you as to the thoughts they have and the work they do. Check pages six and seven to meet three new curators who joined the museum during 1998.

Sincerely,


Robert P. Bergman, Director



While "virtual" museum visits will never be the same as the real thing, the AMICO project will allow a much broader educational audience to study the collection of this museum and many others.

Standing Man

This commanding figurative sculpture is a stunning example of the work of 42-year-old German artist Stephan Balkenhol. He follows the longstanding tradition of woodcarving in Germany which was revitalized earlier in the century by Karl Schmidt-Rottluff and Ernst Ludwig Kirchner, and continued by Georg Baselitz, one of that country's preeminent post-World War II artists. Although Balkenhol's sculpture is less aggressively carved, his work joins this distinguished genealogy through careful attention to material and appreciation of shape.

In 1968 Balkenhol and his family settled in Kassel. This central German town hosts *Dokumenta*, an international exhibition of contemporary art held every five years. During *Dokumenta V* in 1972, where the teenage Balkenhol sold tickets and catalogues, he was particularly attracted to the figurative works of Pop and Photo-Realist painters and sculptors. The experience motivated him to try his hand at carving wood sculptures of human heads. In 1976 he entered the Hochschule für Bildene Künste in Hamburg, studying with Ulrich Rückriem, a distinguished European minimalist sculptor known for his precise split-stone compositions. Rückriem took Balkenhol on as a studio assistant and encouraged him to explore all styles of sculpture.

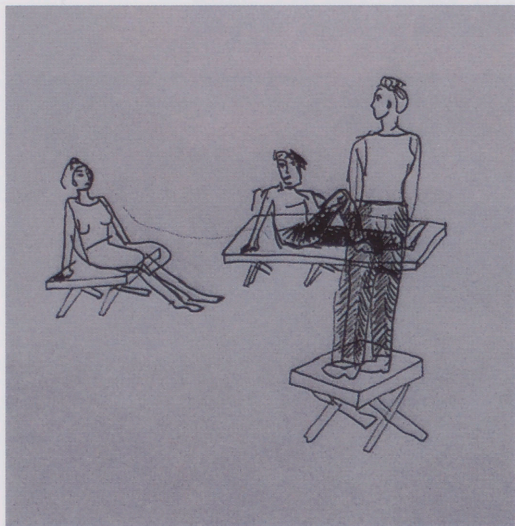
The young artist experimented with then prevalent conceptual ideas and a variety of media, but ultimately returned to figurative work. In the early 1980s, Balkenhol traveled throughout

Europe and Egypt to study historical sculptural traditions. In 1983 he created rough-hewn wood sculptures of full-length nudes, then eventually switched to carving figures clothed in simple pants and shirts, purposely avoiding any symbolic implications or storytelling. Though his body of work has been enriched with drawings and sculptures in a variety of animal forms and man-animal hybrids, wood remains Balkenhol's preferred medium and the human figure his prime subject. "With wood," he says, "I can achieve a sense of vitality not possible in marble or bronze."

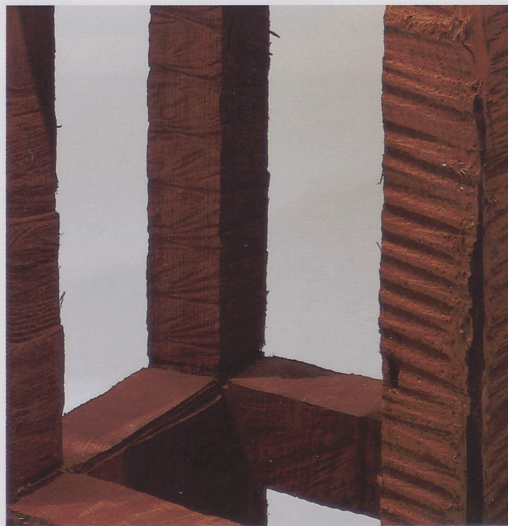
In *Standing Man*, Balkenhol has typically reduced the figure to its simplest elements. Plainly dressed in black pants and a white shirt, the man assumes a relaxed stance with one hand on his hip while the other hangs freely. His head facing forward, he gazes directly out into space. While the features are individualized, they are characteristically neutral. Balkenhol seeks "an expression from which one could imagine all other states of mind . . . a starting point for everything else."

This sculpture was included in Balkenhol's first solo show of sculpture in the Midwest last year at the Arts Club of Chicago. Joining paintings by Chuck Close and Mark Tansey, *Standing Man* becomes the museum's most recently created work of art, significantly adding to CMA's growing presentation of the art of our time.

■ Tom E. Hinson, Curator of Contemporary Art and Photography



This small ink drawing, *Man Standing, Woman Sitting, Man Lying*, represents Balkenhol's initial idea for the museum's recently acquired piece. (Courtesy Barbara Gladstone Gallery, New York)



Balkenhol uses diverse implements to achieve a rich variety of surface textures—ranging from lightly rippled to deeply gouged, like rolling waves.

Standing Man was carved from a cedar log almost 24 inches in diameter and about 8½ feet long. By sculpting both the figure and its pedestal from the same block of wood, the artist ensures that the sculpture will always be seen at its intended height and in proper format.

The soft, reddish-colored wood was shaped by a combination of hand and power tools. Router and chain-saw marks are visible on the base, and cuts from flat chisels can be seen on the man's face, hands, shirt, and trousers. The figure and clothing were painted; transparent stains were used to color the hair and base.



Three New Curators

This is the first in an intermittent series of profiles of curators and other staff members whose behind-the-scenes (and sometimes in-the-scenes) work helps shape the nature of the museum experience.

Meet three curators who arrived at the museum during the past year: Michael Bennett, associate curator of Greek and Roman art; Louise W. Mackie, curator of textiles and Islamic art; and Ju-hsi Chou, curator of Chinese art.

Michael Bennett came here last July from the Tampa Museum of Art, where he was senior curator and curator of classical art. A scholar of Greek and Roman art as well as of the ancient literatures of those cultures, he earned his Ph.D. from Harvard University and recently published his first book, *Belted Heroes and Bound Women: The Myth of the Homeric Warrior King*.

The opportunity to continue active scholarship was an important factor in drawing Bennett here. "Ours is a fantastic collection in terms of quality," says Bennett, the museum's first curator of Greek and Roman art. "But in addition to that, the museum is still engaged in research, both through the library and through its affiliation with Case Western Reserve University. The museum has multiple audiences—students,

scholars, plus a broad general audience—and we have an obligation to serve all of them, to make the collections come alive."

After 17 years at Toronto's Royal Ontario Museum, Louise W. Mackie came to the museum in August. She filled the posts formerly held by Curator of Textiles Anne Wardwell, who retired in 1997, and part-time Assistant Curator of Islamic Art Mary McWilliams, now at the Harvard University Art Museums. Mackie earned her degrees at Wells College and New York University.

"The Islamic collection was one of the things that attracted me," she says. "It's very small, only about 100 works, but it's so good that my colleagues assume it's much bigger, that there must be many additional pieces in storage. Strong as that is, I would have come for the textile collection alone. One of the things I want to do is to help the public better understand these treasures."

Interest in Islamic art is growing—thanks in part, ironically, to negative political events. "A couple of decades ago," says Mackie, "Amer-



"I like to think the wearer was a woman," Michael Bennett says of this 7th-century BC Greek Boeotian fibula, cast in solid bronze, which entered the collection last month. "The cool thing about it is its iconography. The bow-shaped crescent is engraved with a kind of minimalist diagram; at the top is the sun, Helios, marking the

time in every cycle of events when the god Zeus sits in judgment. The wearer of the fibula would be demonstrating a recognition of his or her place in the world, and of the Greek understanding of the structure of the cosmos. Helios is the one divine entity that is over Zeus himself. Be nice to Helios or he'll turn out the lights. Party over."



A handscroll known as *Fish and Rocks* (ink on paper, c. 1644–1705, John L. Severance Fund 1953.247) is part of the Chinese art collection overseen by Ju-hsi Chou. “This painter, Zhu Da, was probably an imperial personage before the Ming Dynasty was displaced in 1644,” he says. “After that, as you can see, he painted. This has all of his signatures—the fish, a rock in the midst of nowhere, the view up from beneath the water—as well as his beautiful brushwork. Our collection of Chinese paintings is small in number—about 250—but high in quality. But conservation is a real concern. We have a rotation policy of three months’ display followed by rest for at least a year. There are 33 paintings on view, so that means every one is on view about every two years. Over the 30 to 40 years we’ve been doing this, that’s too much handling.”

icans didn’t know where Iraq was, or Iran, or Turkey. I used to answer the phone by saying ‘Islamic art,’ and people would say ‘What—Salami?’ That doesn’t happen anymore. People want to learn more about Islamic culture.”

Ju-hsi Chou’s arrival here a year ago marked his second stop in this area: from 1969–73 he taught at Oberlin College before winding up at Arizona State University, where he remained from 1975–97. Born in Shanghai, Chou moved to Taiwan and then to the U. S. in the 1950s, earning his degrees from the University of Kentucky and Princeton. He is the museum’s first senior curator of Chinese art since the departure of Wai-kam Ho in 1985.

“One priority is to give Mrs. Perry’s collection proper acclaim,” says Chou, referring to the recent bequest of Chinese paintings owned by the late Mrs. A. Dean Perry. “Overall, I really want to activate collecting of Chinese painting. We’re also moving into calligraphy.”

The Asian galleries pose a challenge. “At this point,” he says, “we’re trying to make some minor modifications to the existing displays, but the hope as far as display is concerned rests on moving to a better space. It does not have to be much bigger, just better. I have a very simple vision: do as much as I can.”

■ Gregory M. Donley, Magazine Staff



“This brocade velvet (Iran, 1524–76, purchase from the J. H. Wade Fund 1944.239) is one of the most beautiful textiles in the world,” says Louise Mackie. “Velvets rarely have more than two or three colors; this one has at least nine, including very expensive gilt-metal thread. The ingenious Iranians found a way to cut off a thread of one color, and replace it with another color, all the while maintaining the tension for weaving. You can see it in this piece: the falconer at the top center has a green robe, while the one directly below at the bottom has an ivory robe—the same design, as programmed into the loom, with different colors.”

Visions of Mexico

For more than 25 years, Graciela Iturbide has photographed the workaday world and seasonal celebrations of native Mexican communities. Born in Mexico City in 1942, eldest of 13 children in a very old and conservative Mexican family, Iturbide wanted to be a writer as a young girl. Family tradition, however, demanded that the role of

women was to take charge of the house. So at the age of 19, Iturbide married an architect and bore three children. The premature death of her six-year-old daughter compelled her to reassess her life.

From 1969 to 1972, attracted by the opportunity to write scripts and direct her own movies, Iturbide attended the University Center of

GRACIELA
ITURBIDE
PHOTOGRAPHS:
VISIONS OF
MEXICO
Through June 2



Deceptively simple yet compelling, Fifteen (Quince años), Juchitán, Oaxaca (1986) juxtaposes different generations of women living together in

Juchitán. Iturbide made numerous trips to the village over a period of six years. (Courtesy of Throckmorton Fine Art Inc., New York)

In Our Lady of the Iguanas (Nuestra Señora de las Iguanas), Juchitán, Oaxaca (1979), a village woman proudly displays her reptilian commodities for sale, distinctively perched like a crown on her head. (Courtesy of Throckmorton Fine Art Inc., New York)



Carnival (Carnaval), Tlaxcala, State of Tlaxcala (1974) clearly conveys Iturbide's interest in recording the blend of traditional ways of living and celebrating festivals in the midst of the accelerating modernity which pervades much of rural and indigenous Mexico. (Courtesy of Throckmorton Fine Art Inc., New York)



Cinematographic Studies at the National Autonomous University of Mexico. There she met Manuel Álvarez Bravo, a master Mexican photographer who was teaching classes in still photography. (In gallery 239, a portfolio of 15 of his photographs is on view until July 19.) She enrolled as his sole student for a semester in 1970, staying with him for a year and working as his assistant in the studio and in the field. Meeting Álvarez Bravo, Iturbide once remarked, “was like entering through the grand front door of photography,” and he made a lasting impact on her commitment to document indigenous cultures of Mexico. In addition to her mentor’s influence, Iturbide’s work reflects her early interest in the cinema and writing, which is apparent in her current compositions’ theatrical quality and photo-essay format.

This survey of Iturbide’s career draws images from some of her thematic series: life among the Seri Indians on the coast of Sonora in northwestern Mexico, and the matriarchal society in the rural town of Juchitán in southern Oaxaca on the Isthmus of Tehuantepec. Many of the photographs feature pairs of Mexican females, con-

trasting the young and old, in traditional attire. Set against natural backdrops of homes, streets, and doorways, these authentic images are nonetheless staged in their use of dramatic lighting and posed arrangements. Iturbide gains her subjects’ trust by making repeated visits and by living with them in their homes. Through her keen sensitivity, she divests them of shyness and engages their direct gaze.

The theme of death often lurks in images of cemeteries, ceremonial processions, and home-made altars. Iturbide conveys the intertwining of death and festivals in Mexico as one way in which native people deal with their fears. In the midst of ancient traditions and universal concerns of life and death, she captures hints of the inevitable influence of modern life (a boom-box radio, telephone wires, and industrial buildings), creating a tension between the past and future. Every picture, beneath its traditional veneer, seems to hold some mark of the rapidly changing present.

■ Tom E. Hinson, Curator of Contemporary Art and Photography

Music

A **Diego Rivera Concert** on Wednesday the 7th at 7:30 features soprano *Kathryn Brown* with pianist *Gerardo Teissonnière* and guitarist *Jason Vieaux* in works by Ginastera, Ponce, and others. A **Cello Recital** on Wednesday the 14th at 7:30 pairs *Michael Haber* with pianist *James Howsmon* in works by Ginastera, Carter, Mendelssohn, and J. S. Bach. A **Diego Rivera Recital**, Sunday the 25th at 2:30, brings together cellist *Maya Beiser* and pianist *Anthony de Mare*, playing music by J. Nin, Piazzolla, de Falla, and Ginastera.

Kim Kashkashian

Quatuor Mosaïques



The **Gala Music Series** continues on Wednesday the 21st at 7:30, when the multiple-Grammy-nominated violist *Kim Kashkashian* performs with the renowned pianist *Robert Levin* in works by Brahms, Bartók, and Debussy. Tickets (\$12–\$16) are available through the ticket center. At 6:30 *Peter Laki* gives a free lecture in the recital hall. The final concert in the 1998–99 Gala Music Season is Wednesday the 28th at 7:30: the Cleveland debut of *Quatuor Mosaïques* during their first American tour. The Vienna-based quartet plays two works by Beethoven and one by Haydn. Tickets (\$12–\$16) are available through the ticket center. At 6:30 *Richard Rodda* gives a free lecture in the recital hall.

The month's offerings are rounded out with **Curator's Recitals** by organist *Karel Paukert*, Sundays the 4th (with trumpeter *Jonathan Fields*), 11th (a duo harpsichord performance in the garden court with *Janina Ceaser*), and 18th (with soprano *Noriko Fujii* and violist *Ellen Craig*) at 2:30.

Free admission, unless otherwise indicated. Complete program details appear in the daily listings. Programs are subject to change. Recorded selections from museum concerts air Monday evenings from 10:00 to 11:00 on WCLV (95.5 FM). For information about any of the preceding programs, please call ext. 282.

On Friday the 16th at 7:00 is a **Jazz on the Circle Concert** with *Diane Reeves & Clark Terry*. Get tickets (\$19 to \$27; \$2 discount for CMA members) at the Severance box office at 216–231–1111 or 1–800–686–1141.

1 Thursday

First Thursday Curatorial consultation for members only, by appointment

Highlights Tour 1:30 *CMA Favorites*

2 Friday

Highlights Tour 1:30 *CMA Favorites*

Film 7:00 *The Pear Tree* (Iran, 1998, color, subtitles, 96 min.) directed by Dariush Mehrjui. A writer at a creative standstill returns to his family's estate, where a tree that no longer bears fruit prompts memories. Cleveland premiere. \$3 CMA members, \$6 others

3 Saturday

Highlights Tour 1:30 *CMA Favorites*

4 Sunday

Gallery Talk 1:30 *Jazz Influencing Modern Art*. Kelly Williams. Sign-language interpreted

Hands-on Workshop 1:30–4:00

Rivera's Art for Children (Arte de Rivera para los Niños). Free, drop-in family workshops for all ages. Projects based on Mexican designs and mural projects

Curator's Recital 2:30 *Karel Paukert*, organ. Festive music for Easter with *Jonathan Fields*, trumpet

5 Monday

Members Day 10:00–7:00 *Diego Rivera*

6 Tuesday

Highlights Tour 1:30 *CMA Favorites*

7 Wednesday

Adult Studio Class Begins 9:30–noon *Watercolor*. 8 Wednesdays, April 7–May 26. Instructor Jesse Rhinehart. \$80 CMA members, \$110 others. Paper and stretchers provided. Participants provide their own paint, palette, and brushes. Call ext. 461 to register

Adult Studio Class Begins 1:00–3:30. *Drawing*. 8 Wednesdays, April 7–May 26. Instructor Jesse Rhinehart. \$80 CMA members, \$110 others; fee includes materials. The class includes gallery visits, work from a live model, and still-life using pencil, charcoal, conté, and ink. Call ext. 461 to register

Gallery Talk 1:30 *Jazz Influencing Modern Art*. Kelly Williams

Lecture 6:00 *Reconsidering Jackson Pollock and the Mexicans*. Ellen Landau, CWRU. Sponsored by the Contemporary Art Society

Film 7:00 *The Cow* (Iran, 1969, b&w, subtitles, 105 min.) directed by Dariush Mehrjui. When his beloved cow is killed, a farmer goes mad and starts behaving like the animal. Banned by the Shah for its depiction of poverty, this award-winner was later praised by the Ayatollah Khomeini. \$3 CMA members, \$6 others

Rivera Concert 7:30, *Kathryn Brown*, soprano, *Gerardo Teissonnière*, piano, and *Jason Vieaux*, guitar. The three Cleveland Institute of Music professors present works by Ginastera, Ponce, and others in Gartner Auditorium

8 Thursday

Adult Studio Class Begins. 9:30–noon *Batik*. 8 Thursdays, April 8–May 27. For beginning and experienced batikers. Dyes, tools, and one square yard of fabric provided (more available at cost). The class will also work on pieces for Parade the Circle Celebration. Instructors Robin VanLear and staff artists. Fee \$100 CMA members, \$135 others. Call ext. 461 to register

Workshop 1:00–3:30 *Banners*. Volunteer project (see insert for details)

Highlights Tour 1:30 *CMA Favorites*

9 Friday

Highlights Tour 1:30 *CMA Favorites*

Film 7:00 *Maria Candelaria* (Mexico, 1943, b&w, subtitles, 90 min.) directed by Emilio Fernandez, with Dolores Del Rio. This movie about the persecution of a peasant couple introduced Mexican cinema to the world. Introduced by scholar Seth Fein, it is part of the symposium "Diego Rivera: Political and Cultural Connections," sponsored by the Baker-Nord Center at CWRU. Call 216–368–2414. \$3 CMA members, \$6 others

Education

Thematic Gallery Talks or **Highlights Tours** leave from the main lobby at 1:30 daily. Saturday-morning talks at 10:30 are offered during museum art classes. The 1:30 talk on Sunday the 4th is sign-interpreted.

Three Guest Lectures include *Reconsidering Jackson Pollock and the Mexicans*, by CWRU's Ellen Landau at 6:00 on Wednesday the 7th; an *AIA Lecture* with William Murray at 7:00 on Wednesday the 14th, and a Sunday the 18th talk by artist *Jonathan Lasker*.

Sun-Hee Choi's monthly **All-day Drawing Workshop** is 10:30–4:00 on Saturday the 10th. The \$20 fee for CMA members (\$40 non-members) includes materials and parking. Call ext. 461 by Friday the 16th to register. **Four Adult Studio Classes** begin this month: *Batik* runs eight Thursdays, 9:30–noon, April 8–May 27 (\$100 CMA members, \$135 others); *Watercolor* runs eight Wednes-

days, 9:30–noon, April 7–May 26 (\$80 CMA members, \$110 others; participants provide their own paint, palette, and brushes); *Drawing* runs eight Wednesdays, 1:00–3:30, April 7–May 26 (\$80 CMA members, \$110 others; includes materials); and *Personal Shrines* runs four Wednesdays, 7:00–8:30, April 28–May 19 (\$50 CMA members, \$75 others; includes most materials). Call ext. 461 to register for any or all.

A new **Video** title begins each Sunday. For information about **Teachers Workshops**, call ext. 469.

The 25th anniversary of **The Cleveland Symposium**, sponsored by CWRU's department of art history, is Friday the 23rd, 9:00–8:00, and Saturday the 24th, 9:30–4:00. Students present papers at this free and open event; no registration required. For further program information, call 216–368–4118.

10 Saturday

All-day Drawing Workshop 10:30–4:00. Intensive class for beginning to advanced students led by Sun-Hee Choi. The \$20 members fee (\$40 for non-members) includes materials and parking. Call ext. 461 by the 16th to register.

Gallery Talk 10:30 *Tales in Indian Art*. Lisa Robertson

Highlights Tour 1:30 *CMA Favorites*

11 Sunday

Fiesta Mexicana noon–4:30. Free workshops, demonstrations, music, gallery tours, and Mexican folktales by the Acting Out Puppet Theater; plus a 1:30 dance performance by the Tom and Susana Evert Dance Theater, *Surrealism and Tradition in Dance*, and a 3:00 performance by Ballet Folklorico

Gallery Talk 1:30 *Expressions of the Sacred in World Art*. Lisa Robertson

Hands-on Workshop 1:30–4:00 *Rivera's Art for Children (Arte de Rivera para los Niños)*. See Sunday the 4th

Curator's Recital 2:30 Karel Paukert with Janina Ceaser in the garden court. Works for two harpsichords

13 Tuesday

Highlights Tour 1:30 *CMA Favorites*

14 Wednesday

Gallery Talk 1:30 *Expressions of the Sacred in World Art*. Lisa Robertson

Film 7:00 *The Cycle* (Iran, 1974, color, subtitles, 101 min.) directed by Dariush Mehrjui. Banned by the Shah, this drama

tells of a man who brings his father to Tehran for medical treatment, then gets involved in the black market to pay for it. \$3 CMA members, \$6 others

Cello Recital 7:30 *Michael Haber*, cello; *James Howsmon*, piano. Haber, who played in the Cleveland Orchestra under Szell and in the Casals Festival Orchestra under Casals, has recorded and toured with the Composers Quartet and the Orpheus Chamber Orchestra; taught at Oberlin, Eastman, Indiana, and the New England Conservatory; and studied with Piatagorsky and Starker. He is joined by his Oberlin accompanist James Howsmon in works by Ginastera, Carter, Mendelssohn, and J. S. Bach

AIA Lecture 7:00 *High Tech and High Stakes: Naval Power in the Hellenic Age*. William G. Murray, University of Southern California

15 Thursday

Workshop 1:00–3:30 *Banners*. Volunteer project (see insert for details)

Highlights Tour 1:30 *CMA Favorites*

16 Friday

Highlights Tour 1:30 *CMA Favorites*

Film 7:00 *The School We Went To* (Iran, 1980–89, color, subtitles, 86 min.) directed by Dariush Mehrjui. A student protests the authority of the assistant principal in this political allegory that, like many of Mehrjui's films, was banned in Iran. \$3 CMA members, \$6 others

Jazz on the Circle Concert 7:00 *Diane Reeves & Clark Terry*. Terry, a veteran of the Ellington band, discovered Reeves in 1974 and invited her to sing with his band. The two reunite in Cleveland to pay homage to the jazz greats of yesterday and today. A collaboration of Severance Hall, Northeast Ohio Jazz Society, the Cleveland Museum of Art, and Tri-C Jazz Fest. Gartner Auditorium. \$19, \$27 (\$2 discount for CMA members). Call the Severance box office at 216–231–1111 or 1–800–686–1141

17 Saturday

Gallery Talk 10:30 *Northern Renaissance Painting*. Alicia Hudson

Highlights Tour 1:30 *CMA Favorites*

Tom and Susana Evert perform at *Fiesta Mexicana*, Sunday the 11th (and at *Circle of Masks*, the 25th)



Family Programs

At **Fiesta Mexicana**, Sunday the 11th from noon to 4:30, enjoy free drop-in workshops, demonstrations, music, gallery tours, and Mexican folktales, plus a free dance performance at 1:30 by the *Tom and Susana Evert Dance Theater* ("Surrealism and Tradition in Dance") and another at 3:00 by *Ballet Folklorico*. Free **Sunday Family Workshops**, *Rivera's Art for Children* (*Arte de Rivera para los Niños*), take place all month, 1:30–4:00. A **Storybook Tour** Sunday the 18th at 2:30, *One If by Land, Two If by Sea: Early American Folktales*, is led by Anita Peeples. **Family Express**, Sunday the 18th, 3:00–4:30, is titled *Tails and Scales*. Don't forget to register for summer **Museum Art Classes** (call the ticket center).



The free kickoff event for parade season, **Circle of Masks**, is 1:00–4:00, Sunday the 25th. Create Mexican masks (pre-Hispanic and later) with Hector Castellanos and Bruno Casiano, and join Craig Woodson to make a fipple flute and hand drum to use during the finale. Susana Weingarten

de Evert and Tom Evert offer a Mexican-themed dance performance inspired by the *Diego Rivera* exhibition, and Ana Dumett and friends contribute a masked performance of Afro-Peruvian dance. There's a raucous, audience-participation finale. Parade posters and T-shirts for 1999 will be for sale.

It's all part of a unique community arts event: **The 10th Annual Parade the Circle Celebration** is coming Saturday, June 12. Join the parade for \$2/person. To be included in the printed program listing of parade participants, you must register by Sunday, May 23. Presented by the museum and University Circle Incorporated, the event is sponsored by Metropolitan Bank and Trust with generous support from the George Gund Foundation and the Ohio Arts Council.

Basic parade workshops help you create your parade entry. A workshop pass (individuals \$20, families \$50) entitles you to attend all basic workshops and more. Children under 15 must register and attend with someone older. Workshops begin April 30 and are held Fridays 6:00–9:00, Saturdays 1:30–4:30, and Sundays 1:30–4:30 until the parade. Watch for special focus workshops in next month's *Members Magazine* or pick up a flyer in the lobby. Questions? Call ext 483.

18 Sunday

Gallery Talk 1:30 *The Human Figure and the Graphic Arts*. Kate Hoffmeyer

Hands-on Workshop 1:30–4:00

Rivera's Art for Children (*Arte de Rivera para los Niños*). See Sunday the 4th

Storybook Tour 2:30 *One If by Land, Two If by Sea: Early American Folktales*. Anita Peeples

Curator's Recital 2:30 Karel Paukert with Noriko Fujii, soprano, and Ellen Craig, viola. Works by Jiráček, Bloch, J. S. Bach, and Diamond

Family Express 3:00–4:30 *Tails and Scales*. Explore the galleries to see dragons, then create one of your own

Lecture 3:30 Jonathan Lasker talks about his art. Co-sponsored by the Society for Contemporary Art

20 Tuesday

Highlights Tour 1:30 *CMA Favorites*

21 Wednesday

Gallery Talk 1:30 *The Human Figure and the Graphic Arts*. Kate Hoffmeyer

Preconcert Lecture 6:30 *Peter Laki* gives a free lecture in the recital hall

Film 7:00 *Hamoon* (Iran, 1990, color, subtitles, 120 min.) directed by Dariush Mehrjui. The "best Iranian film ever made" (*Iran's Film Monthly*) chronicles the psychic meltdown of an intellectual whose wife wants a divorce. A black-comic portrait of a society both primitive and post-modern. \$3 CMA members, \$6 others

Viola Recital 7:30 Kim Kashkashian, viola with Robert Levin, piano. Easily the most sought-after violist of her generation, Kashkashian performs with orchestras worldwide. A 1988 Grammy nominee, Kashkashian was again nominated in '99 for her Brahms CD with Robert Levin. Levin, known for his phenomenal improvisation skills, joins the violist to perform the nominated works: Brahms' Sonata in E-flat major and Sonata in F minor, as well as works by Bartók and Debussy.

Tickets available through the ticket center. General admission \$16 or \$14; CMA and Musart Society members, senior citizens, and students \$14 or \$12; special student rate at the door only \$5.

22 Thursday

Workshop 1:00–3:30 *Banners*. Volunteer project (see insert for details)

Highlights Tour 1:30 *CMA Favorites*

23 Friday

Symposium 9:00–8:00 (and Saturday 9:30–4:00) *The Cleveland Symposium*. Twenty-fifth anniversary meeting of the Ohio area student symposium sponsored by the CWRU department of art history, with research papers read by graduate students in art history from the United States and Canada. Professor Mark Weil of Washington University lectures on "Giorgio Ghisi's *Allegory of Life: A Dynastic Reading*." Free and open to the public; no registration is required. For further program information, call CWRU at 216–368–4118

Highlights Tour 1:30 *CMA Favorites*

Film 7:00 *The Tenants* (Iran, 1987, color, subtitles, 130 min.) directed by Dariush Mehrjui. Iran's first post-revolution box-office hit: a barbed comedy about the residents of a crumbling tenement who fight eviction by their absent landlord. \$3 CMA members, \$6 others

24 Saturday

Symposium 9:30–4:00 *The Cleveland Symposium* concludes (see yesterday for details)

Gallery Talk 10:30 *Early Christian Art*. Marty Blade

Highlights Tour 1:30 *CMA Favorites*

25 Sunday

Circle of Masks 1:00–4:00. The free kickoff event for parade season. Create masks, make a fipple flute and hand drum to use during the finale, and enjoy the art of masked dancing with choreographer Susana Weingarten de Evert and Tom Evert for a dance performance inspired by the *Diego Rivera* exhibition. Ana Dumett and friends perform a unique Afro-Peruvian dance. There's a raucous, audience-participation finale. 1999 parade posters and T-shirts will be for sale

Film

Dariush Mehrjui: Man of Iran

Much has been written about the new Iranian cinema in recent years. But while Westerners are slowly learning the names of Abbas Kiarostami (*Taste of Cherry*) and Mohsen Makhmalbaf (*Gabbeh*), a third major talent, Dariush Mehrjui, has largely escaped notice. Yet it was Mehrjui's 1969 breakthrough film, *The Cow*, that first put Iranian cinema on the map, paving the way for the subsequent successes of the younger Iranian masters. Mehrjui was born in 1939 and studied philosophy and filmmaking at UCLA. His career straddles the country's Islamic revolution, and he has the heroic distinction of having made films banned by both the Shah and the Ayatollah. This retrospective includes three long-

shelved works of social criticism (*The Cow*, the 7th; *The Cycle*, the 14th; and *The School We Went To*, the 16th); a popular social comedy (*The Tenants*, the 23rd); a quiet, introspective memory piece (*The Pear Tree*, the 2nd); and three contemporary dramas that address gender themes (*Hamoon*, the 21st; *Sara*, the 28th; and *Leila*, the 30th). This series was organized by the Film Society of Lincoln Center Touring Program.

Rounding out April's films is a special screening of the dramatically photographed 1943 Mexican masterpiece *Maria Candelaria* (the 9th), shown as part of the CWRU symposium "Diego Rivera: Political and Cultural Connections." Film admission is \$3 CMA members, \$6 others.



Mehrjui's The Tenants: an absentee landlord comedy, Iranian-style

Gallery Talk 1:30 *Mexican Prints from the Collection of Reba and Dave Williams.* Shelley Langdale

Hands-on Workshop 1:30–4:00 *Rivera's Art for Children (Arte de Rivera para los Niños).* See Sunday the 4th

Diego Rivera Recital 2:30 *Maya Beiser, cello, with Anthony de Mare, piano.* Maya Beiser wears many hats: she performs new music with the Bang on a Can ensemble; plays clubs as an alternative rocker; and thrills concert halls throughout the world as an elegant classical cellist. She has commissioned innumerable works and has worked with such luminaries as Yo Yo Ma, Alexander Schneider, Joel Krosnick, and Isaac Stern. Her recital, *Latin Intoxication*, features works by Joaquín Nin, Astor Piazzolla, Manuel de Falla, and Alberto Ginastera

27 Tuesday

Highlights Tour 1:30 *CMA Favorites*

28 Wednesday

Gallery Talk 1:30 *Mexican Prints from the Collection of Reba and Dave Williams.* Shelley Langdale

Preconcert Lecture 6:30 *Richard Rodda* gives a free lecture in the recital hall

Adult Studio Class Begins 7:00–8:30.

Personal Shrines. 4 Wednesdays, April 28–May 19. Fee \$50 CMA members, \$75 others; includes most materials. For centuries people have created shrines to communicate with the spirit world—make your own using boxes, paint, and a variety of found materials. Instructor Barbara Yates. Call ext. 461 to register
Film 7:00 *Sara* (Iran, 1993, color, subtitles, 102 min.) directed by Dariush Mehrjui. This Iranian version of Ibsen's *A Doll's House* centers on a self-sacrificing wife trapped in an oppressive marriage and society. \$3 CMA members, \$6 others

Gala Music Concert 7:30

Quatuor Mosaïques: Erich Höbarth and Andrea Bischof, violin; Anita Mitterer, viola; Christophe Coin, cello. For years it has been publicly lamented that one of the great quartets of Europe, twice winner of the Gramophone Award for Chamber Music, has never appeared in the United States. Now you can hear them in our series during their first American tour. The Vienna-based Quatuor Mosaïques is known for a unique clarity of sound stemming from the use of period instruments, "gut strings and all," and for their strict focus on the classical repertoire. Hear lucid interpretations of Beethoven's *Grosse Fuge*, Haydn's Op. 76 "Kaiser," then Beethoven's Quartet Op. 131. Tickets, \$16 and \$14, available through the ticket center. CMA and Musart Society members, senior citizens, and students \$14 or \$12; special student rate at the door only \$5. Credit cards now accepted

29 Thursday

Workshop 1:00–3:30 *Banners.* Volunteer project (see insert for details)

Highlights Tour 1:30 *CMA Favorites*

30 Friday

Highlights Tour 1:30 *CMA Favorites*

Basic Parade Workshop 6:00–9:00

Artists help you make masks, costumes, floats, and so on for Parade the Circle. A workshop pass (\$20 individuals, \$50 families) lets you attend as many basic workshops as you like. Kids under 15 must register and attend with someone older. Fees include parade entry. Register during workshops. Call ext. 483 with questions

Film 7:00 *Leila* (Iran, 1997, color, subtitles, 110 min.) directed by Dariush Mehrjui. Controversial drama about a young wife, unable to become pregnant, who is forced by her mother-in-law to interview candidates to be her husband's second, fertile wife. \$3 CMA members, \$6 others

Estate and Financial Planning Seminar Coming in May

The museum will host another of its popular estate and financial planning seminars on Wednesday, May 19, at 3:30. Panelists will discuss ways to preserve financial security through income tax, investment, and insurance planning, and how to create income for life in ways that can also reduce your taxable estate. Learn about preparing for the needs of a widow or widower, fine-tuning an estate plan, and investing for retirement.

Our discussion will be moderated by the chair of the museum's Planned Giving Council, Charles L. Ratner, who is national director of personal insurance counseling for Ernst & Young and managing director for the firm's Center for Family Wealth Planning. He is vice-chair of the Committee for the Insurance of Real Property, Probate and Trust Law Section of the American Bar Association, and an author and frequent speaker.

Panelists are James Aussem and William Hyde. Aussem, partner at Brouse & McDowell and a specialist in estate planning, is a frequent speaker and instructor on trusts and estates. Earlier, he was in the securities industry at Prescott, Ball & Turben (n.k.a. Everen Securities), served in the trust department of National City Bank of Cleveland, and practiced as a tax attorney for Ernst & Ernst (n.k.a. Ernst & Young).

Hyde is a vice president in charge of personal trusts and estates for the Glenmede Trust Company, and a former vice president in the wealth management unit of Key Trust Company of Ohio. He is a lawyer and certified financial planner.

If you'd like to attend, please send the form below via fax (216-231-6565) or mail to Jackie Anselmo, "Estate Planning Seminar," at the museum. To learn more about the museum's planned giving programs or to arrange a meeting with Karen Jackson, senior planned giving officer, call ext. 585.

CLIP AND MAIL

☐ Please reserve _____ places at the estate planning seminar on Wednesday, May 19, 1999.

☐ I cannot attend, but please send me information about estate planning

☐ Please contact me by phone: () -
The best time to reach me is _____

Name _____

Address _____

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Save the Date

On September 18, from 6:30 to midnight, the Young Friends will host the *Bugatti Ball*, a fundraising gala benefit for the museum's education and community outreach programs. Taking the theme of Cleveland in the Roaring '20s, the event will be held against a backdrop of the extraordinary *Bugatti* exhibition—including six famous cars.

The evening will feature music by the Cleveland Pops Orchestra, the first-ever look at the reinstalled Egyptian galleries, and dancing led by the Shirley Morganstern Dancers. For tickets (\$110 each; there is a discount for two) call Connie Breth at ext. 595—order early!

Trideca Goes East

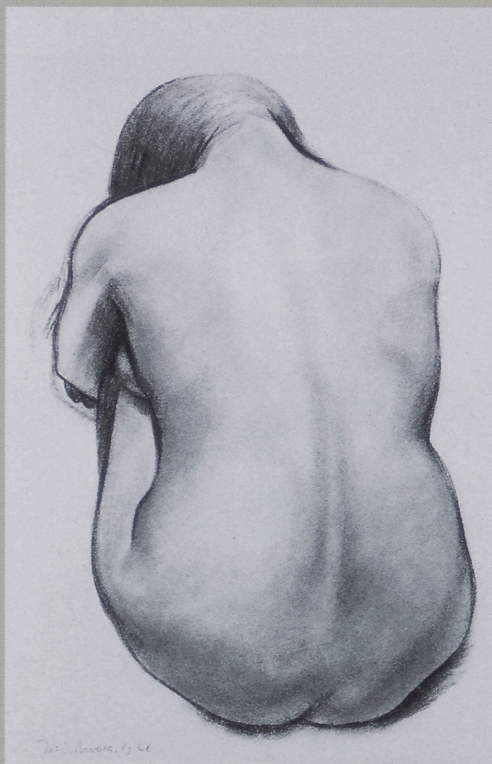
On Sunday, April 25, travel with the Trideca Society on a bus trip to **East Liverpool, Ohio**. Cars can be left at the Dunham Tavern Museum, 6709 Euclid Avenue, with the bus departing from there at 9:00 am. Upon arrival at East Liverpool, the group will be given lunch and an introductory slide lecture in preparation for a visit to the Museum of Ceramics. After touring the museum, the group will stop at the historic canal site of Fredericktown for tea before returning to Cleveland (arrival is planned for about 6:00 pm). The cost of the entire trip is \$45. Museum members can make reservations by calling Carol Ciulla at ext. 413.

Diego Rivera: The Final Weeks, plus Murals on TV

Diego Rivera: Art and Revolution closes on May 2, so don't miss your chance to see this exhibition which boldly recasts an important era in 20th-century art in the light of new scholarship about Mexico's larger-than-life artistic hero. The last two weeks are bound to be busiest, so reserve your tickets early.

Diego Rivera is a time-ticketed exhibition. Members can order their free tickets through the ticket center (fee for phone orders). Audio tours are \$3. **Regular Ticket Prices** are \$5 Tuesday–Friday and \$7 Saturday and Sunday, with discounts for students and groups. Children under 6 are free. Bring a friend. The last **Members-only Monday** is April 5, 10:00–7:00.

Rivera's Murals in Program on WVIZ TV 25: *Rivera in America*, an hour-long special, broadcast at 10:00 pm on Monday, April 5 and repeated at 4:00 pm on Sunday the 11th, centers on the artist's series of stormy visits to the United States between 1930 and 1939. During this time he created key works—including the great Detroit murals done for Henry Ford and the infamous Rockefeller Center mural that was destroyed by the Rockefeller family. Don't miss this chance to gain insight into an important aspect of Rivera's life work—his famous (and nonportable) architectural murals.



In 1926, Rivera made this sketch (the model was photographer Tina Modotti) for part of a large mural in Mexico. Watch the WVIZ special to learn more about Rivera's murals. Back of a Nude Woman (charcoal and pastel on paper, San Francisco Museum of Modern Art)

From Old Quilts to New Fiber Art

The textile department and its support group, the Textile Art Alliance, are inviting members and friends to bring their treasured quilts to a **Quilt Clinic** this summer on Sunday, June 27 and July 11, 2:00–4:00. The published quilt scholar, Ricky Clark of Oberlin, will discuss and evaluate them (no monetary appraisals). Quilt making demonstrations will also be presented. Take advantage of this special opportunity to learn about your heirlooms.

The TAA is also sponsoring a special fiber exhibition, **Contained Spaces: A Regional Juried Show of Contemporary Fiber Art**, September 5–November 28. The renowned Gerhardt Knodel, director of the Cranbrook Academy of Art, will be the juror. Artists 18 years of age or older who reside within a 150-mile radius of Cleveland are eligible. All work must be either fiber in content or executed in a fiber technique. Entries must be received by June 18, 1999. For exhibition information and an entry form, contact Valerie Sugar, TAA exhibition chair, at 216–595–0793; e-mail: valsugar@aol.com.

Circle Camp, Bus Trip

Circle Sampler Summer Camp: From See to Sea—A week-long, all-day sampling of ten different University Circle institutions, ending with the Cleveland Museum of Art. Choose from four sessions: either the week of June 14 or 21 for grades 1–3 or July 19 or 26 for grades 4–6. Call the Museum of Natural History at 216–231–4600, ext. 214, for fees and more information.

Take a **Members-only Bus Trip** to the Detroit Institute of Art to see Diego Rivera's *Detroit Industry* frescoes, Thursday, May 6. The \$170 ticket includes transportation, lunch, fees, and a \$25 donation to the museum. Call ext. 589.

What's Ahead

This coming June 12 brings the tenth annual **Parade the Circle Celebration**—and we're planning a big parade to celebrate the occasion. A variety of volunteer opportunities will be available: look for the insert in this magazine.

Bugatti, our unprecedented exhibition celebrating three generations of the illustrious family of Italian designers, opens to the public on July 18. The members party is Saturday night, July 17, with free preview days starting the 13th. Tickets to *Bugatti* (free to members) are on sale now.

Flower Fund

In 1989, a number of members of the museum's Womens Council got together and started the Flower Fund, an endowment begun by the "flower ladies" themselves, established to pay for a weekly flower arrangement to greet museum visitors as they enter the lobby. Paid for by contributions and the proceeds of Flower Fund benefit events, these fresh displays are created weekly by one of the very talented Flower Fund arrangers. Special thanks go to D. J. Campbell and Louinia Mae Whittlesey, who now jointly coordinate the efforts of the Flower Fund volunteers, and to all the volunteers who assist in the effort.

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green area 3. A distinguished restaurant right here in the
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